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and others on exhibition, Washington Allston recorded his horror at Malbone's pointing to a portrait by Sir Thomas Lawrence and saying that he would rather possess it than all the other pictures of the collection. Malbone's work showed great sanity and was not affected by mannerisms. He painted portraits, not types, in which he differed from his great English contemporaries, Cosway and Shelley. All his pictures show his ability to adapt himself to his sitter's moods. He was not self-centered; his work was even; and he never sacrificed character to prettiness."

The Museum possesses five miniatures by Malbone, of which one, a Portrait of Martha Washington Greene, was a gift of Misses Sarah and Josephine Lazarus in 1888; the other four, purchases in later years. To this representation of Malbone's work is now added by purchase a portrait in oil, measuring  $11\frac{1}{4}\frac{3}{8}$  in. in height and  $9\frac{1}{16}\frac{5}{8}$  in. in width, of Malbone himself. Notwithstanding the suavity of the picture, there is a certain inexperience shown in the handling of the material, as would be expected in one who, with a remarkable skill in one branch of painting, makes an essay in a different medium. To a degree it has the look of being a miniature enlarged, the drawing having just about the accentuation that would be satisfactory in a miniature. One can see that the thought of Stuart's work was in the artist's mind. The composition, particularly in the red curtain back of the head and the bit of sky in the corner below, recalls Stuart's arrangements and there is a suggestion of his handling here and there, but the result remains altogether individual.

#### A LATE THIRTEENTH-CENTURY FRENCH TAPESTRY

IN the Accessions Room for the present month is a beautiful Gothic tapestry, The Crucifixion, dating about 1300, which the visitor will recognize as the piece shown in the J. Pierpont Morgan Collection, a part of the second Hoentschel Collection. This piece the Museum has been fortunate enough to acquire by purchase.

It is the oldest French tapestry known.

In his book, *Les Tapisseries du 12th à la fin du 16th siècle*, Guiffrey has illustrated and called especial attention to this piece as the sole product left to us of the French looms before the middle of the fourteenth century. One can point only to the several priceless thirteenth-century tapestries preserved in the treasuries of the German cathedrals of Halberstadt and Quedlingburg as pieces of earlier date and, as such, unique examples of Romanesque loom technique. But while the German cathedrals have been fortunate in keeping their treasuries very largely intact, their French neighbors were pillaged during the long series of religious wars. As a result, this seems to be the sole example which bridges the gap between these Romanesque pieces and the rare and precious products of French art which are still preserved from the fourteenth century, when the looms of Arras were first approaching the height of their popularity and excellence. Certainly when one compares this piece with the series of the Apocalypse belonging to the Cathedral of Angers, which dates about the second half of the fourteenth century, one cannot but be struck by the greater antiquity of the Museum example. Not only are the types different, but the simplicity of figures and of draperies points to an origin that cannot be far distant from the end of the thirteenth century. The figures are in the grand style of Gothic art at the period when all the minor workmen—ivory workers, miniaturists, and as we see now in this tapestry, the tapestry weavers—were profoundly influenced by the extraordinary efflorescence of sculpture and architecture which marked the height of the Gothic development. There is as yet none of the worldliness of type which we find in work of the fourteenth century. The *Vierge Dorée* of Amiens, dating about 1288, gave impetus to, or at least marked the development toward a more realistic treatment, differing from the idealism so characteristic of thirteenth-century art. But while this movement developed among the sculptors in the later years of the century, it was probably not at once that the minor craftsmen adopted the new types, so that the attribution of this piece to the last years of

the thirteenth century, or about 1300, is perhaps just—although the figures show some of the characteristics which in sculpture might point to an earlier date. They show the slight swaying of the hips which marked the development from the earlier, more monumental type, but the flexion is slight as yet, and the expressions are of so deep a seriousness that a later date seems impossible.

In technique, as well as in design, this piece shows the characteristics of the ear-

It is a traditional and symbolic representation of the Crucifixion, with the figure of Our Lord upon the cross, his body bleeding at every pore from the wounds of the Flagellation, the blood streaming from his hands and side, while above is the customary inscription, I. N. R. I.—“Jesus Nazarenus Rex Judaeorum.” On either side are the figures of the Virgin Mary and Saint John the Evangelist. The figure of the Virgin at the left is strangely appealing, her hands clasped in an agony of grief,



GOTHIC TAPESTRY, THE CRUCIFIXION  
FRENCH, WOVEN ABOUT 1300

liest types of tapestry weaving. There are only about ten colors used in all, yet a result is obtained which the tapestry workers of later times with their multi-colored wools, their silk and metal threads, could not equal. It is an example of art rising over its restrictions. The figures stand out abruptly from the dark blue background, semé with stars, against which they are placed, while the flat and simple tones of the draperies achieve an effect of nuance and subtlety with a minimum of means. It will be noticed also that the outlines not only of the figures, but of the draperies as well, are indicated by the black outline which was practically conventional among the early weavers; while the features, faintly indicated by black lines, have been accentuated by an additional couched thread added afterward.

while the figure of Saint John is the usual youthful type carrying a book in his right hand. On either side of these figures are two crowned female saints, of the type of royal or princely saints or martyrs, which according to the mediaeval convention, were so often represented as present in spirit at the crucifixion scene. Beside the Virgin is Saint Catherine of Alexandria bearing the palm and the wheel which are the symbols of her martyrdom. The identification of the figure to the right is somewhat open to question, but it seems probable that it is a representation of Saint Margaret of Antioch. Her proper emblem is always a cross, and the flames which we see at her feet may very well represent the fiery breath of the dragon that she subdued, according to the legend.

W. M. M.